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ABSTRACT

This report describes the use of the Internet as an image and information resource in an introductory television and radio production class (COMM 223: Principles of Radio and Television Production) at Western Illinois University. The report states that the class's two lab sections spent the first half of the semester preparing a television advertising campaign portfolio and the second half completing hands-on production assignments in radio. It discusses the specifics of the advertising campaign assignment, lab activities, and some of the problems students encountered in the production of their ad campaigns. The report also offers a brief comparison of Fall 1999 semester to previous semesters in terms of students' success in producing the ad campaign portfolios and their level of motivation and interest in the assignment. Appendixes provide examples of class materials and students' work, which are discussed in the report. (NKA)

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ED 442 142

Using the Internet as a Classroom Information and Image Resource for the Development of a Television Advertising Campaign

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CS 510 320

M. Murray

Using the Internet as a Classroom Information and Image Resource for the Development of a Television Advertising Campaign

This report describes the use of the internet as an image and information resource in an introductory television and radio production class. The class in question is COMM 223, Principles of Radio and Television Production. Since its introduction in Fall 1990, the course has been required for Broadcasting majors at Western Illinois University. The course was also required for students majoring in Public Communication and Human Relations (PCHR), but beginning in Fall 1998, this requirement was dropped. Most of the students enrolled after Fall 1998 were second-semester juniors or seniors fulfilling older catalog course requirements. All classes discussed in this report were sections for PCHR majors only.

Typical class enrollment in the PCHR sections of COMM 223 was around 30 students per semester, divided into two classroom and laboratory sections of around 15 students each. Both lab sections spent the first half of the semester preparing a television advertising campaign portfolio and the second half completing hands-on production assignments in radio. For radio, students' final assignment was a demo recording handed in on MiniDisc, containing exercises that demonstrated students' mastery of basic radio production tasks such as voicing commercial copy over a music bed, front- and back-announcing songs, editing to correct reading errors or remove noise, and other exercises.

For television, the lab sections were subdivided into 4-5 teams of 2-4 students each. Each team was required to produce and present a television ad campaign to the rest of the class. Along with the presentation of the ad campaign, the teams were required to turn in an ad campaign portfolio, which was to contain a client analysis essay and several commercial scripts with accompanying storyboards. From Fall 1997 to Spring 1999 semester, the students did not have access to computers during lab meetings for producing their campaigns. In Fall of 1999, the labs met in the Broadcast Division's news writing room. Here students had access to the Broadcast Division's computers, and they were encouraged (but not required) to use these for preparing their television ad campaigns.

What follows is a discussion of the specifics of the ad campaign assignment, lab activities and some of the problems students encountered in the production of their ad campaigns. There will also be a brief comparison of Fall 1999 semester to previous semesters in terms of students' success in producing the ad campaign portfolios and their level of motivation and interest in the assignment. Appendices provide examples of class materials and students' work, which will be discussed in the following sections.[1]

The Television Advertising Campaign Assignment

For the television portion of the course, COMM 223 students were assigned a television advertising campaign project. This campaign comprised 30% of students' grade for the course. The grading of the campaigns was two-pronged: the first part of the grade was based on the students' campaign portfolios (20% of the course grade) and the second

1 All student works shown in this paper are used with the permission of the students who created the works.

part was a grade based on their presentation of the campaign to the class (10% of the course grade). The rough timetable for completion of the television ad campaigns was seven weeks, the first five or six of which were spent developing the campaign (writing and editing copy, drawing and pasting up storyboards, editing the client analysis essay, and so on). The last one or two weeks were reserved for class presentation of the finished ad campaigns.

The ad campaign portfolios were to contain: 1) a client analysis essay, 2) commercial scripts and accompanying storyboards from each student in each team, and 3) another commercial script and storyboard that ideally should be produced by the group, and for which the team would be given a group grade. The client analysis essay was graded based on how well the students had presented their conceptualization of their client's advertising goals and needs, and on how well they discussed the client's past and current advertising and competition. The commercial scripts were graded on how well they achieved the communication goals identified in the client analysis essay, on the appropriateness of the writing for the commercial style the students had wanted to use, and on neatness and adherence to industry standard format, specifically, the split script. Storyboards were graded based on neatness and on how well they "agreed with" the scripts on which they were based in terms of shots being called for, frame sequencing and dialogue. Artistic ability was *not* considered when grading the storyboards.

The class presentation of the campaign was graded as a panel presentation. Teams received collective grades on their ability to discuss the conceptualization of their client's advertising needs, the use of visual aids in the presentation, whether or not everyone participated in the panel, and so on. Individuals were graded on their ability to describe specifically how their own commercial met their client's goals and fit into the rest of their team's campaign. In instances where teams received group grades, the instructor reserved the right to adjust grades for individuals when it was clear the individuals had let the other members of the team do most of the work, or they done most of the team's work themselves.

Lab Work and Activities

Labs met two hours per week for the seven weeks the students worked on their television ad campaigns. The first two lab activities were to form student teams and then for those teams to identify a client for which they could reasonably prepare a series of commercials. Students were given much latitude in identifying a client. The instructor suggested that they should choose a client based on their own experience or with which they were already familiar, either through part-time employment or through shopping at or using the services of the client. They were told it would be easier to write commercials for a retail store that provided one or two main types of goods or services. They were also told that picking a local retailer would make it easier for them to confer with their clients face-to-face and gather information for the copy platform. Students were not required to visit clients as part of the campaign project.

After assembling teams and identifying a client, most of the students' energies were channeled into the completion of a copy platform. Students were given a worksheet with several informational areas they would need to fill in with their client's specifics (see

appendix A: Copy Platform blank). This worksheet was developed using information in Meeske's (1998) chapter four (pp. 59-73), which deals with basic broadcast copy preparation. Students were asked to collect information about their client, such as what products or services the client supplied, the objective of their client's advertising campaign in communication terms, their client's target audience, the sales theme of the campaign and if the client would offer any bonus items.

The importance of the copy platform was emphasized in class and lab: after completion, its intended function was to guide students as they wrote rough drafts of commercial copy and planned storyboards during later lab meetings. In addition, the copy platform formed the basis for the client analysis essay, which each team was required to submit as an introductory essay to their campaign portfolio. If students were able to stick to the recommended course timetable, their copy platforms were completely finished by no later than the end of the second lab meeting.

By the beginning of the third week of television labs, ideally a routine had been established. Students would arrive and begin conferencing and writing or editing their commercial scripts and storyboards. The instructor would visit each group during each lab and look at scripts and storyboards in progress, offering suggestions for improving scripts and checking to see that storyboards were matching up with scripts. This routine would continue for several weeks until the teams had completed their scripts and storyboards and were ready to present their campaigns. In all but one of the course sections between Fall 1997 and Fall 1999, the students used the full seven weeks to complete and present their campaigns. One unusually motivated lab section in Fall 1998 was completely finished and ready to present in five weeks.

Comparing earlier semesters to Fall 1999

For lab meetings taking place up to and including Spring 1999, students met in a Broadcast Division classroom which was not equipped with computers. The students would bring in homework that they had done outside of lab, either typewritten or word processed. In lab, they would consult with each other and the instructor, make handwritten edits and corrections and then take these corrections with them to incorporate into files that students maintained on computers or word processors outside the department. Lab time was also spent drawing and pasting up storyboards.

The most functional student campaign teams would establish a working routine in lab almost naturally. These teams demonstrated their ability to work independently very quickly. They needed only minimal intervention for coaching on script and storyboard changes, to answer specific questions, for help with proofreading and so on. Few teams were this functional, however. In every semester, there were some teams that found it very difficult to work together. The most common problem was the unwillingness of anyone in a team to take charge over the rest of the team members. These teams often wasted significant lab time struggling with such basic questions as who their client would be, or what sort of approach — humorous or straightforward, for example — their commercials should take. Some teams experienced personality clashes that that resulted in much tension and confusion, greatly

reducing their effectiveness. Finally, some students, for whatever reasons and in spite of a rather strict attendance policy, simply ceased to come to class or lab, effectively abandoning their teammates.

Less catastrophic, but no less important a problem that crept up in many lab sections was students' self-consciousness about their artistic ability. This was true even though students were guaranteed that only the overall *neatness* and accuracy of their storyboards would be graded, and not artistic ability. To avoid having to display their poor drawing ability, a few students went so far as to have other people, both in and outside of the class, draw their storyboard frames for them. To address this problem, once the labs began meeting in the news writing room, students were encouraged to use the internet during lab to find clip art and other images for incorporation into their storyboards

In earlier semesters, some students had already begun using the internet for information gathering purposes. A good example of the sort of copy students wrote using information from the internet can be seen in appendices B.1 and B.2: Gatorade/Diabetes Informational commercial script and storyboard. For this Gatorade spot, written in Spring 1999, the student visited Gatorade's web site (www.gatorade.com), and researched diabetics' use of the sports drink. The student was then able to develop the selling point that Gatorade helps maintain blood sugar levels for diabetics while replacing the carbohydrates burned during exercise. Although this commercial could be criticized for targeting too narrow an audience for use on standard broadcast television, it successfully and creatively integrates information found on the internet into a commercial which could play very well on cable-only services such as FitTV or ESPN2, or on special interest web sites.

While the Gatorade script is a success, its accompanying storyboard illustrates the type of work students often submitted for the class. It fulfills the basic requirement of all storyboards, which is to indicate approximate picture composition and shot perspectives for all the scenes in the commercial and the order in which they should appear. From a grading perspective, its biggest problems are its handwritten captions and that it lacks a degree of neatness. The student responsible for the storyboard had expressed a lot of anxiety about artistic ability. Perhaps for this reason, the student put the storyboard off till the very last minute and was then forced to hand it in very hastily completed. Given the creativity and neatness of the script, the storyboard seems almost to have been produced by a different student, but this was not the case.[2]

One solution some students used to get a storyboard together without exposing one's lack of artistic ability was to find the required images in printed documents. Then it became a matter of cutting the images out, sizing them and pasting together the storyboard. Many teams used some variation of this approach through the different semesters. An example of

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[2] A reminder here that drawing ability was *not* taken into consideration when grading COMM 223 student storyboards. If it had been, there are precedents that make the drawing quality in the Gatorade storyboard look good. In Meeske (1998, p. 147), the reader will find a storyboard provided by an actual Florida television station that also relies on hand drawn frames. While it is neat, the sophistication of its drawing is hardly better than the typical material handedin by COMM 223 students and, most importantly, it is an *actual artifact* from the television industry.

cutting and pasting can be seen in appendices C.1 and C.2: YMCA Day Care Center commercial and storyboard, written in Spring of 1999. Here, the student has produced a standard "problem/solution" formula commercial for the YMCA's Day Care Center. In this instance, the student visited the local YMCA and interviewed the client. At the same time, the student collected illustrated informational brochures from which images were taken. These were combined together with images cut from various magazines. The student also printed out the text of the commercial in small type and pasted it underneath the video frames on the storyboard, effectively overcoming the problem of handwritten captions. In short, through the artful use of a copying machine, scissors and scotch tape, the student was able to assemble a comparatively professional storyboard for the YMCA Day Care Center.

Another example of the cut-and-paste approach from the same team can be seen in appendix D: YMCA General Informational storyboard. This storyboard combines images from a variety of sources, a piece of clip art which was found on the internet (frame 6) and some additional hand drawing (in frames 1, 3, 10 and 11).

In Fall 1999, students gained access to the Broadcast Division's news writing computers for production of their scripts and storyboards. Since this was the first time the students had access to such a facility in lab, they were encouraged to use the computers for the purpose of research and image collection, but using the computers was not a course requirement. Although the news writing lab was equipped with newer PCs, the single available printer at the time was a dot matrix unit with poor print quality. The only available document creation software was Microsoft Word and Corel WordPerfect. Therefore, it was understood that if students copied images from the internet, they would need to save them to disk and print them out elsewhere.

As for image resources, students were directed initially to clip art web sites, where copyright-free or cleared images are available as ".jpeg" or ".jpg" files. Student found many free clip art web sites, but the images available there were fairly generic and "canned-looking," as one student described them. Indeed, when some teams used the generic clip art, it contributed a rather unpleasant generic quality to their storyboards. This seemed to be more apparent after the students had been away from their projects for a while and then looked at them again with fresh eyes.

An example of a storyboard students produced using clip art from the internet appears in appendix E: Disc'N'Dat General Informational storyboard. Disc'N'Dat is a CD and DVD retailer in downtown Macomb, IL. The Disc'N'Dat campaign team visited CDNow.com and Warner Brothers Records' and other record label web sites, as well as "clipart.com" and other clip art sites. They were able to pull a few useable, if also generic, images for their storyboard from the clip art sites (see frames 2, 4, 5 and 9). From the record label web sites, they copied the Britney Spears video frame (frame 6), the cover art for the Lou Bega CD (frame 3) and two other video stills (frames 7 and 8). The Disc'N'Dat logo was acquired from the store with the owner's permission.

The major criticism of the Disc'N'Dat storyboard is that it was hastily assembled, obvious because of the students' use of handwritten captions and poorly resized images. The

main reason for suggesting the use of the internet as an image resource was the hope that students would take the time to rummage through a large number of resources in search of images, thereby eliminating the need for anyone to have to draw. In fact, this is what the Disc'N'Dat campaign team *intended* to do, but they seem to have stopped well short of finding appropriate images, instead settling for what they were able to find after only a short time searching on the internet. The images were cut and pasted to the blank storyboard form in a manner similar to the YMCA commercials above, except that the cutting and pasting was not as carefully executed. Still further shortcuts were taken: if one looks closely at the Disc'N'Dat storyboard, it can be seen that one of the clip art images was used twice (see frames 2 and 5). Also, in frame 8 where the script and caption call for a medium shot of the storeowner holding a Sugar Ray CD, the image is actually a group picture of the Sugar Ray band.

The next example of a commercial using internet images and information is interesting for its locality (see appendices F.1 and F.2: Western Illinois Skydivers General Informational script and storyboard). Western Illinois Skydivers (WIS) is a local parachuting organization that operates its own web site. One of the students on the WIS campaign team was actually a member of the club, and this student secured permission in writing from the director of WIS for the group to use materials from the organization's web site, all of which were locally originated. The approach taken in the WIS campaign was informational and straightforward. The commercial included here emphasizes about equally the thrills skydiving can provide, a special introductory skydiving course, the experience of the instructors and the family oriented nature of skydiving (!). It is information-dense exactly as are many locally produced commercials for independent and small businesses.

The Western Illinois Skydivers storyboard was executed in a manner similar to that of the YMCA storyboards discussed earlier. The students accessed the WIS web site from the news writing lab computers, saved some text and a number of images to floppy disc, and then went elsewhere to print out the images. As in the case of the YMCA commercial, the students sized the images with a copying machine and cut and pasted them into the storyboard. In this case, even though the cut-and-paste technique was used, instead of printed materials, the source of the images used was the WIS web site. In terms of criticism, the WIS script and storyboard are completely fulfill the requirements of the assignment. The storyboard images suffer from being sized on a poor copying machine. In frame 2 for example, the image needed to be copied several times in order to size it correctly. For this reason it has deteriorated and become grainy.

The last example of a commercial generated using internet resources is seen in appendices G.1 and G.2: Converse/Tim Duncan Shoe Testimonial script and storyboard. The team producing this spot wanted to create a testimonial campaign for a new (fictional) line of signature sport shoes Converse might offer, using San Antonio Spurs forward Tim Duncan as the signature figure and spokesperson. This campaign constituted the most complete integration of computers as campaign research and production tools seen in COMM 223. The first step the team took in producing the campaign was to scan a blank storyboard form into one of the team member's home computers. After opening and saving the blank storyboard form in Adobe Photoshop, they were then able to scan, resize, manipulate and

insert images and text as they wished while avoiding the problems of image degradation as a result of photocopying. Images and information were drawn from the NBA's web site (www.nba.com), Converse Shoes' web site (www.converse.com) and other locations.

From a technical perspective, the Converse/Tim Duncan storyboard has some interesting features. Although Adobe Photoshop readily permits digital image manipulation, its execution is far from complete in the Tim Duncan storyboard. Even though this team's storyboards were the neatest of all those received in the class, they were nevertheless hazy, which may be due to shortcomings in the students' scanner or printer. Finally, although some of the images have been digitally manipulated (notice that frames 1 and 3 are variations of the same image), one can only wonder why the images were not further manipulated so that they would fill in the frames on the blank storyboard form. In spite of these problems, the seamless texture of the Converse team's finished storyboards was impressive and contributed a degree of professionalism to their entire campaign.

Discussion

Did the introduction of technology lead to greater student investment and involvement in course projects? In some ways, yes it did, and in other ways no, it did not. The main positive effect of the introduction of computers and the internet was that overall, students were able to do more professional looking work, which reduced their anxiety about drawing and artistic talent. In this sense, the technology evened the playing field for less artistically inclined students and teams, and in some cases, enabled them to put together more competitive campaign portfolios. For many students, access to the internet also solved the problem of where to get client information by providing a familiar means of accessing information. In this way, students could focus on finding the information rather than having to struggle with the search itself. In short, for those teams that chose to use them, the computers and internet facilities enabled the creation of work fully equal to if not better than that handed in by students in earlier semesters.

On the down side, it became clear immediately that access to computers and the internet is no cure for laziness or lack of interest. Fall 1999 was no different from any other semester in that the students who cared about the course topics and assignments still handed in excellent work. But, for students who did not care much about the course, the addition of technology did little to inspire them in the completion of their work. They still handed in hastily prepared, poor, and/or incomplete work.

Some of the teams' ad campaigns may have even been a little worse in Fall 1999 than in past semesters. In these cases, students seemed to let the technology get in their way. For whatever reasons, some students refused to make an effort to work through the initial learning curve. Perhaps these students were technophobic to some degree and never overcame their fear of technology. Incredibly, on a few occasions, students had to ask the instructor how to save information and images to floppy disc. These students complained about not being able to find the kinds of images they wanted on the clip art web sites, or not knowing how to harness a search engine to hunt for information. Finally, some of them

found it difficult to focus on classroom assignments with the whole rest of the internet beckoning them from a mere keystroke's distance.

Here are several suggestions that would make a television advertising writing course work better if the reader is considering implementing such a course:

1) Make it a course requirement, rather than an option, that students use laboratory computers to produce their campaign scripts and storyboards. Also, make it a strict prerequisite for the course that students know the basics of computer operations, word processing and using search engines on the internet.

2) Purchase and make available enough hardware so that each student in the lab may sit at his/her own computer station. Set this facility up so that, during instruction periods, the teacher can demonstrate to students on their individual lab stations production techniques and processes, and during work periods, students can work on their individual storyboards and scripts independently.

3) Keep lab sections small enough, or else have additional teaching assistants on hand during lab meetings, so that students can get help when they need it. This will also keep students "plugged into" their projects more thoroughly and discourage internet surfing during labs.

4) Purchase and teach students an integrated software package designed specifically for the production of scripts and storyboards. When properly set up, Microsoft Word or Corel WordPerfect work very well for the production of radio and television scripts. Computer-based creation of television storyboards requires more specialized software. One solution of many possibilities is the software StoryBoard Artist. StoryBoard Artist's basic functions are that it enables importation and insertion in caption frames of text files from Microsoft Word and other screenwriting programs. It also provides the ability to size, crop and adjust aspect ratios of images from a wide variety of sources. More advanced functions include its ability to use location images created with digital cameras as backgrounds for storyboard frames. It also provides a cast of virtual character images that can be redrawn at will and inserted into frames. The creator can zoom toward or away from these virtual characters, or rotate and position them to reflect different camera angles. The storyboard creator can make the storyboard into a slide show for the purpose of rehearse timing and sequencing of the shots, or for streaming to the internet for public display. There are also numerous other software packages beside StoryBoard Artist.

5) Make the preparation of the television ad campaign an individual assignment rather than a team project. This will circumvent the knotty grading issues that go along with group projects. It will also prevent students from either taking advantage of or doing all the work for the other members of their team. Team work can be reserved for any actual production of the projects, if this is an option under consideration.

As we know now, the future of the electronic media is one of convergence, where the internet and its associated technologies will increasingly intermingle with the traditional

radio and television production technologies with which we are already familiar. It is reasonable to expect that any video production course — whether it deals with news or advertising or content of a dramatic nature — soon must become a multimedia course to a greater or lesser extent. These types of courses must discuss and teach not just television news, drama or advertising, but web site publishing, internet video and audio streaming, as well as production techniques appropriate for interactive media. It is time now to reexamine thoroughly the materials and activities in media production courses if they are to remain fruitful and worthwhile learning experiences.

Reference

Meeske, M. D. (1998). Copywriting for the electronic media: A practical guide, third ed. Belmont, CA: Wadsworth Publishing Company.

Appendix A: Copy Platform Blank

COMM 223/Copy Platform Checklist

1) Client & Product, Service or Store:

2) Objective (in communication terms):

3) Target Audience:

4) Sales Theme:

5) Bonus Items:

6) Positioning:

7) Approach:

Details/Comments/Notes:

Appendix B.1: Gatorade/Diabetes Informational commercial script

TELEVISION CONTINUITY

CLIENT: GATORADE	TIME: 30 SECONDS
VIDEO	AUDIO
Zoom into a CU of news anchor speaking.	Music Voice Over: This is a T.V. Health Break. News anchor: There is amazing new discovery for physically active diabetics. Studies prove that Gatorade, sports drink, is an excellent choice for diabetics. Not only is Gatorade good for preventing dehydration but it also helps diabetics maintain their blood sugar during exercise.
LS of middle-aged woman working out on a treadmill while sipping on Gatorade.	
LS of the woman's friend approaching her.	Sally: Hey Mary! Mary! Mary: Hello Sally!
MS of Mary and Sally talking.	Mary: How have you been? Sally: Pretty good, but not like you, you look great how do you feel?
LS of Mary and Sally talking as they walk over to the sports bar, pan left to right.	Mary: I feel terrific! Sally: Should you be drinking Gatorade , since you are a diabetic? Mary: Of course, it helps maintain my blood sugar and provide the carbohydrates I need while exercising!
Zoom into CU of Sally's reaction. She looks at the Gatorade bottle.	Sally: Wow! Not only does if have great taste but there are health benefits!
CU of Mary talking, with a Gatorade t-shirt on, holding a bottle of Gatorade.	Besides being refreshing, you can win a prize! 1 out of 6 wins a free Gatorade and 1out of 25 win a free T-shirt or hat. So remember to drink Gatorade to keep your energy level high in order to keep going all day long.

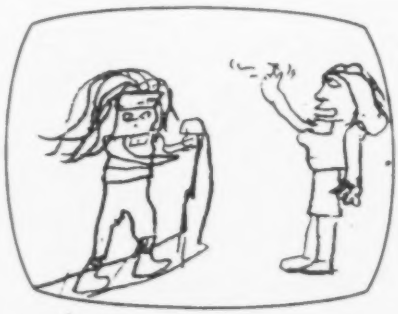
Appendix B.2: Gatorade/Diabetes Informational commercial storyboard

BY: _____ Gatorade 3-10-99

Student Name | Project or Assignment | Date

News Anchor: There is AMAZING NEW discovery for physically active diabetics. Studies prove Gatorade sports drink is an excellent choice for diabetics. Not only is Gatorade good for preventing dehydration but it also helps diabetics maintain their blood SUGAR during exercise.

Video: LS of middle-age woman working out on a treadmill.



Sally: Hey Mary! Mary!

Mary: Hello Sally

Video: LS Sally Recognizes her friend Mary

Video: CU of News Anchor Speaking.

Mary: How have you been?

Sally: Pretty good, but not like you. You look great how do you feel?

Video: MS Mary & Sally talking.

Sally: Should you be drinking Gatorade, since you are a diabetic?

Mary: Of course, it helps maintain my blood sugar and provides the carbohydrates I need while exercising

Video: LS, pan left to right two ladies walking to sports bar.

Sally: Wow! Not only does it have a great taste but there are health benefits!

Video: CU of Sally With Gatorade

Mary: Besides being Refreshing, you can win a prize! 1 out 10 wins a free Gatorade and 1 out 25 win a free T-shirt or hat.

So Remember to drink Gatorade, to keep your energy level high in order to keep going All day

Video: CU Mary Talking.

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Appendix C.1: YMCA Day Care Center Informational commercial script

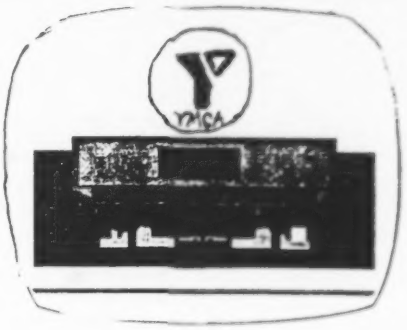
Y.M.C.A.
30 seconds

VIDEO	AUDIO
MS- Mother and sons	VO ANNX: Parents, do you need a fun and safe place for your kids while you're at work?
Cover shot- Picture of building with symbol	Well, the YMCA Day Care Center is the perfect place.
CU- Successful looking kids	Our programs will not only provide quality care for your children, but they will also help them develop to their fullest potential.
MS- Little girls having fun	We offer guidance techniques to enhance each child's feeling of self-esteem.
MS- Little boy playing	Wait, it doesn't stop there!
MS- Girls in YMCA T-shirts	You and your child can receive free YMCA T-shirts just for being interested in our programs.
LS- Adorable little girl	This is an offer you can't refuse.
LS- Women pushing kids in a stroller	No need to search for baby-sitters anymore.
Graphic-"Y" logo	Close: The YMCA Day Care Center is your solution.

Appendix C.2: YMCA Day Care Center Informational commercial storyboard

VO ANNX: Parents do you need a fun and safe place for your kids while you're at work?

Video: MS- Mother and sons



Well, the YMCA Day Care Center is the perfect place.

Video: Cover shot- Picture of building with symbol

Our programs will not only provide quality care for your children, but they will also help them to develop to there fullest potential.

Video: CU- Successful looking kids

We offer guidance techniques to enhance each child's feeling of self-esteem.

Video: MS- Little girls having fun

Wait, it doesn't stop there!

Video: MS- Little boy playing

You and your child can receive free YMCA T-shirts just for being interested in our programs.

Video: MS- Girls with YMCA T-shirts

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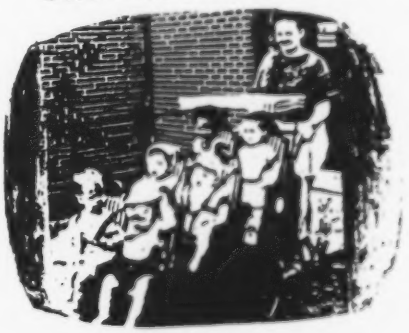
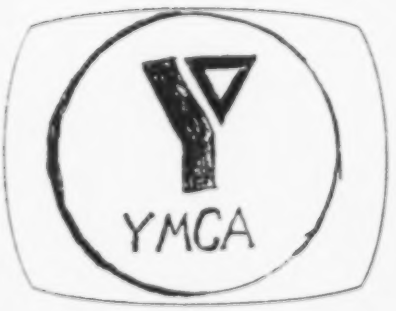
This is an offer you can't refuse.

Video: LS- Adorable little girl



No need to search for baby-sitters any more.

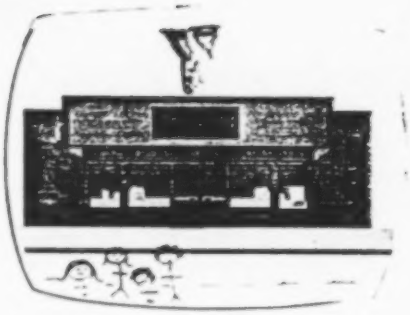
Video: LS- Women pushing kids in a stroller



Close: The YMCA Day Care Center is your solution.

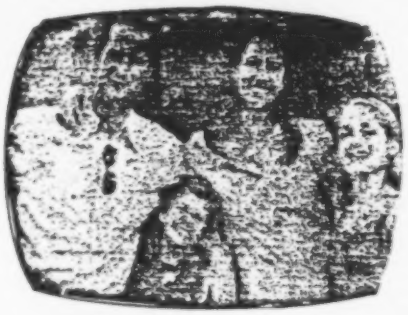
Graphic: "Y" logo

Appendix D: YMCA General Informational commercial storyboard



VO ANNX: Parents and kids, you can communicate, cooperate, and care for each other.

VIDEO: L.S. - Picture of building with symbol and family walking in the doors.



Where? Here, at the YMCA.
How? By comming here and checking out some of our programs.

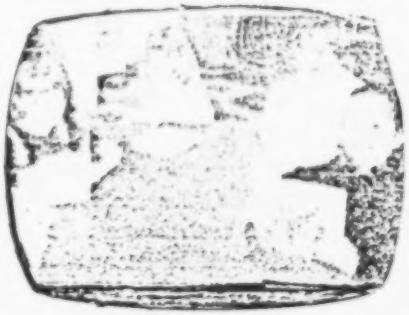
VIDEO: M.S. - Family

Here at the YMCA we offer a safe and welcoming environment for everyone.

VIDEO: O.S. - Secretary at front desk helping the family.

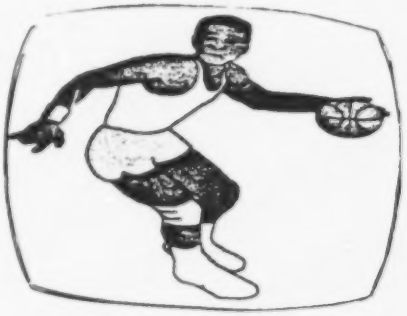
Our programs include: fitness,

VIDEO: L.S. - Aerobics class



child care,

VIDEO: M.S.- Child care



sports,

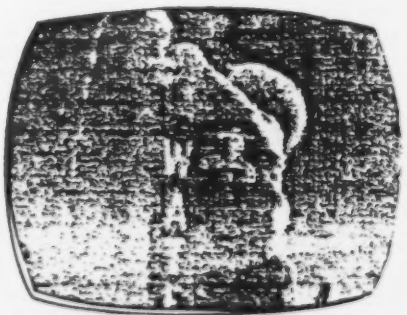
VIDEO: L.S. – Sports

and lifesaving courses such as CPR and first aid.

VIDEO: C.U. - Lifesaving course

The YMCA is not only a place where you can get in shape, it is also a place for fun, entertainment, and most important, family togetherness.

VIDEO: C.U.- Family (zoom in closer)



We build strong kids, strong families, and strong communities.

VIDEO: M.S.- Strong kid

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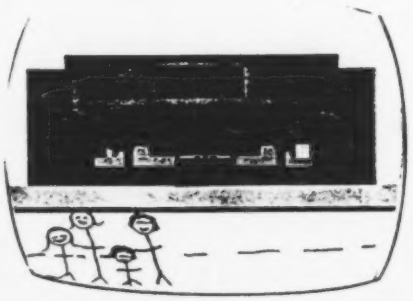
STORYBOARD

BY: _____ _____ _____

Student Name | Project or Assignment | Date



Why just strengthen your body, while at the YMCA you can also strengthen your family?

VIDEO: L.S.- Family leaving the building

Don't wait another second; give us a call at (309) 833-2129.

Graphics- "Y" symbol with local phone

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Appendix E: Disc'N'Dat General Informational commercial storyboard

Video: Establishing shot of Exterior of Disc N Dat

Audio:
(SFX: Fanfare)

Video: MS of Tim Holding Low Bego CD

Audio: Tim - Disc N' Dat, home of your favorite CDs we have all your favorite pop hits.

Video: ECU Booklet art from Low Bego CD

Audio: This weeks hot pick, Low Bego's Mambo #5

Video: Clip from Mambo #5

Audio:
(Music up: Low: "Mambo #5")
approx 5 sec

Video: MS of Tim holding Britney Spears CD

Audio:

Also new this week,

Video: ECU - Booklet art from Britney Spears CD

Audio:

Britney Spears Crazy

Video: Clip from Crazy video

Audio:

Music up - Britney: "crazy".
approx 5 sec.

Video: MS of Tim holding Sugar Ray CD

Audio: Best Seller Sugar Ray on special this week only

Video: Clip from Someday video

Audio:
Music up - Sugar Ray "Someday"
approx 5 sec

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Appendix F.1: Western Illinois Skydivers General Informational commercial script

Client: Western Illinois Skydivers (30 sec)

Video	Audio
CU: WIS Logo	Open: Western Illinois Skydiving... Where dreams become realities.
LS: Relative Work Skydiving	VO ANNX: Locally owned and operated Western Illinois Skydivers are invading the skies of Macomb, Illinois.
LS: Tandem Jump	VO ANNX: Fun, Fast, Thrilling, and Exciting. An experience of a lifetime.
CG: ✈ First Jump Course Training ✈ Tandem Jumps ✈ Video (available on request) ✈ Demo/Exhibition Jumps	VO ANNX: Our services include...
LS: Staff Picture with plane in background	VO ANNX: All instructors and jumpmasters are United States Parachute Association certified.
MS: Woman free falling	VO ANNX: Our First Jump Course Special is now only $95.00. Students are provided with all the necessary skydiving equipment from our facility. This offer includes the price of your first jump after successful completion of the course.
LS: Skydiver landing	VO ANNX: Come join us at Western Illinois Skydivers and checkout this family oriented drop zone.
CG: Smith Airport Jct. US Hwy. 136 & IL 67 Macomb, IL 61455	VO ANNX: Western Illinois Skydivers are located at Smith Airport. Jct. Of US Hwy. 136 & IL 67 Macomb, Illinois 61455
(309)221-JUMP	VO ANNX: Call us at: (309)221-JUMP
Http://www.skydivewis.com	VO ANNX: Or log on at: http://www.skydivewis.com
CU: WIS Logo	Close: Blue Skies!

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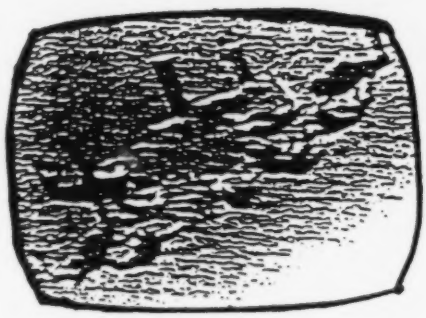
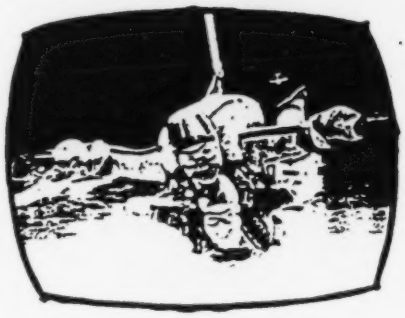
Appendix F.2: Western Illinois Skydivers General Informational commercial storyboard

Western Illinois SKYDIVERS



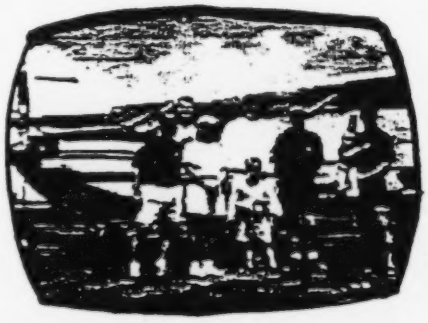


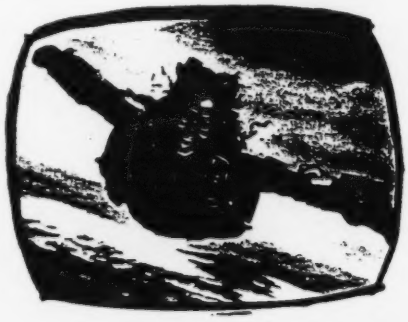
Western Illinois Skydiving... Where Dreams Become Realities.

Locally Owned & Operated Western Illinois Skydivers Are Invading the Skies of Macomb, IL

Fun, Fast, Thrilling, & Exciting. An Experience of a Lifetime.

★ First Jump Course Training
★ Tandem Jumps
★ Video (available on request)
★ Demo/Exhibition Jumps

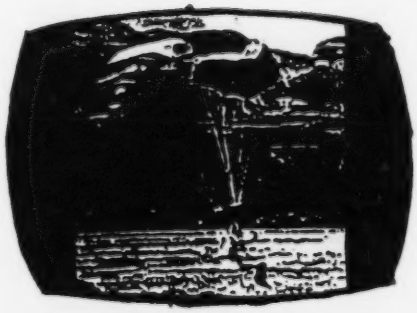




Our Services Include...

All Instructors & Jumpmasters Are United States Parachute Association Certified.

Our First Jump Course Special Is Now Only $95.00. Students Are Provided With All the Necessary Skydiving Equipment From Our Facility. This Offer Also Includes the Price of Your First Jump After Successful Completion of the Course.



Smith Airport
Jct. Of US Hwy. 167 & IL 67
Macomb, IL 61455

(309)221-JUMP

http://www.skydivewis.com

Western Illinois SKYDIVERS

Come Join Us at Western Illinois Skydivers & Checkout This Family Oriented Drop Zone.

Western Illinois Skydivers Are Located At Smith Airport Jct. Of US Hwy 136 & IL 67 Macomb, IL 61455. Call Us At (309)221-JUMP Or Log On At http://www.skydivewis.com

Blue Skies!

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Appendix G.1: Converse/Tim Duncan Testimonial commercial script

Sponsor: Converse- Tim Duncan Shoe	**Names:**	**Time:** 30 seconds

VIDEO	TIME	AUDIO
CU shot of new Tim Duncan shoes and lower part of Tim Duncan's legs (jumping up)	:00-05	Sounds of basketball footwork and slam dunking of basketball and then ball hitting the floor
MS- Duncan picks up ball and walks over to sideline and sits on bench and then starts to take off shoes	:06-13	I'm Tim Duncan of the world champion San Antonio Spurs and I want to tell you about my new shoe from Converse
CU of unlacing shoe	:13-15	Sound of laces
MS (highlight reel) slow motion of Duncan dunking and right before he hits ground go to normal speed CU of shoes hitting floor	:16-19	These shoes have the best cushioning of any shoe on the market (SFX: sound of footwork and dunking and shoes crashing against the floor)
MS slow motion of dribbling ball, spins and soars into the air and dunks while returning to normal speed	:21-24	Plus they have the best support of any shoe while also being the lightest (SFX: lots of sneaker footwork and soaring and dunking)
CU shot of Duncan's head and shoulder area while sitting on the bench	:25-26	Now that you have the facts. Try my new shoe for yourself.
CU- graphic of Tim Duncan poster	:27-28	Narration: But the new Tim Duncan shoes by Converse within the next month and receive a free Tim Duncan poster
CU- graphic of shoes with Converse logo on bottom w/Ducan's signature	:29-30	Narration: These Converse Tim Duncan shoes are available at any Sportmart or Foot Locker or anywhere you can buy Converse.

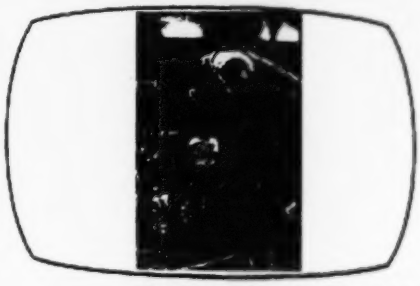
Appendix G.2: Converse/Tim Duncan Testimonial commercial storyboard

BY: _____ "Tim Duncan Converse shoe" October 2, 1999

Student Name | Project or Assignment | Date

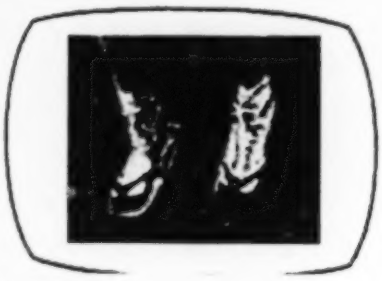
Video: CU-shot of new Tim Duncan shoes and lower part of Duncan's legs (jumping up)

Audio: sound of basketball footwork and slam dunking of basketball and ball falling on floor



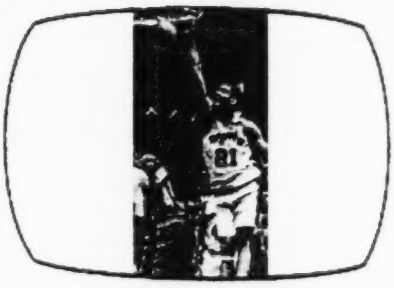
Video: MS- Duncan picks up ball and walks over to sideline and sits on bench....starts to take off shoes

Audio: I'm Tim Duncan of the world champion San Antonio Spurs and I want to tell you about my new shoe from Converse



Video: CU- unlacing shoes

Audio: sound of laces



Video: (highlight reel shots)
MS- slow motion of him dunking and right before he hits the ground go to normal speed
CU- shoes hitting floor

Audio: These shoes have the best cushioning of any shoe on the market
(crashing to ground after dunk)

Video: MS- (slow motion) dribbling ball, spins and soars into the air and dunks

Audio: Plus they have the best support of any shoe while also being the lightest
(Sound of bouncing ball and taking off for the dunk)

Video: CU- shot of Duncan's head and shoulder area

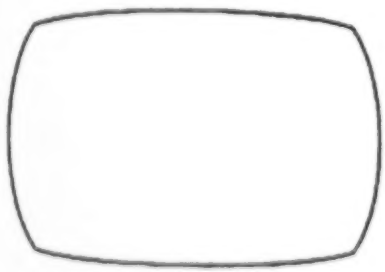
Audio: Now that you have the facts. Try my new Converse show for yourself.

Video: Graphics of Tim Duncan Poster

Audio: (Narrator)
Buy the new Tim Duncan shoes within the next month and receive a free Tim Duncan poster

Video: Graphic of shoes with Converse logo on bottom and Tim Duncan Signature

Audio: (narrator)
poster and shoes available at Sportmart, Foot Locker, or wherever you can buy Converse.



Video:

Audio:

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